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THREE ORIGINAL COMPOSITIONS
FOR
VIOLONCELLO WITH PIANO ACCOMPANIMENT
BY
A. H. SCHELLSCHMIDT

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2. PENSÉE MELODIE	.50
3. PAS DE QUATRE GAVOTTE	.60



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Pensée.
MÉLODIE.

CELLO

A. H. SCHELLSCHMIDT

Andante

mf

p *cresc.* *f* *f*

mf *cresc.* *f*

f *rit.*

p *pp*

p *mf*

f *f*

cresc. *mf*

rit. *p*

Pensée.
MÉLODIE

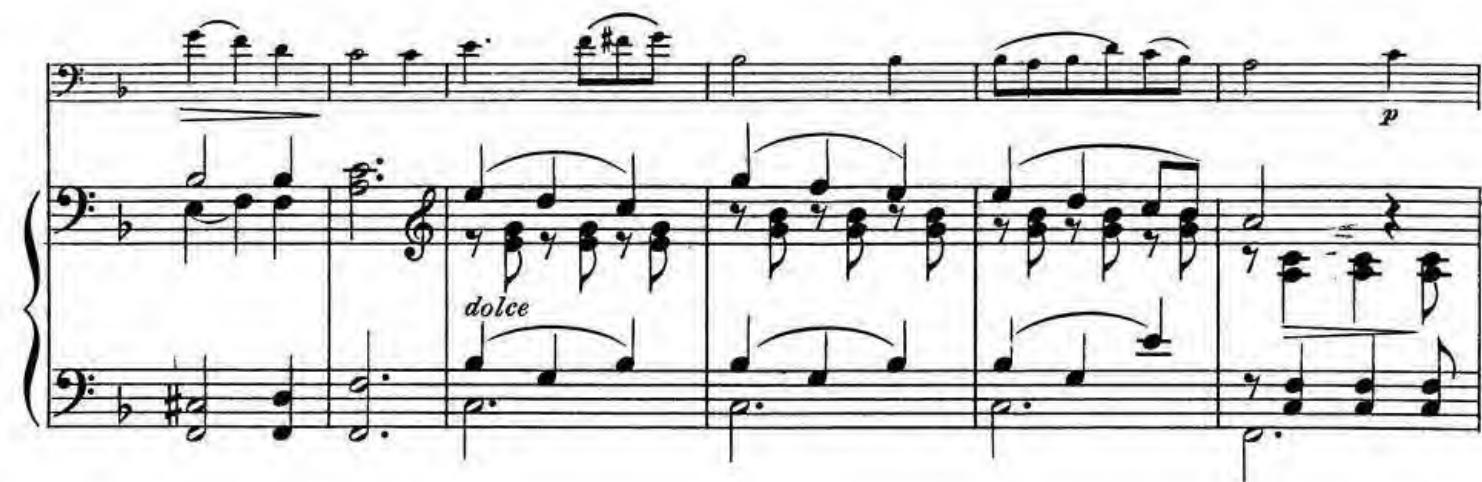
3

A. H. SCHELLSCHMIDT

Andante

Cello

Piano



4

mf *cresc.* *f*

f *p* *f*

f *p*

rit. *a tempo* *p* *a tempo* *pp*

rit. *rit.* *mf* *f* *p*

pp *dolce* *p*

Detailed description: This block contains four systems of musical notation for piano and voice. The first system (measures 1-4) features a vocal line with a crescendo and piano markings, and a piano accompaniment with a forte dynamic. The second system (measures 5-8) continues the vocal line with a forte dynamic and the piano accompaniment with a piano dynamic. The third system (measures 9-12) includes a ritardando and a return to tempo, with piano markings ranging from piano to pianissimo. The fourth system (measures 13-16) features a piano accompaniment with a piano dynamic and a vocal line with a dolce marking.

The musical score on page 5 consists of four systems of music, each written for a grand staff (treble and bass clef). The music is in 2/4 time and features various dynamics and articulations.

System 1: The first system begins with a piano (*p*) dynamic in the bass staff. The treble staff has a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and ties.

System 2: The second system continues the piece, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). It includes a *dim.* (diminuendo) marking in the treble staff.

System 3: The third system features a *cresc.* (crescendo) marking in both staves, leading to a mezzo-forte (*mf*) dynamic. The music is characterized by a steady eighth-note rhythm in the bass staff.

System 4: The fourth system concludes the page with a *rit.* (ritardando) marking in the bass staff, followed by a piano (*p*) dynamic. The music ends with a final chord in the bass staff.

IN THE FIRST
POSITION

CELLO SOLOS WITH PIANO ACCOMPANIMENT Alvin Buechner Revisions

BASS CLEF
THROUGHOUT

HUGO SCHLEMMUELLER

A. Mountain Maiden.

W. H. SQUIRE

At Twilight.

AMONG the greatest difficulties which cellists find themselves confronted with are the reading and mastery of the various clefs employed in the notation of cello music. While professional players may find it equally convenient to read their music in either the bass, tenor or treble clef, less experienced players and amateurs in particular find themselves hopelessly at sea when, in the course of a little solo composition, they must read in two or three different clefs.

This change of clef, in many, if not most cases, is introduced to suit the convenience of the composer, or arranger, who is enabled thereby to keep the higher notes within reasonable limits of the staff without resorting to the ledger lines necessary for the higher notation. This convenience for the composer, however, becomes a grave inconvenience for inexperienced players, and at times forces them to abandon a piece of music which, with one clef throughout, would have been comparatively easy.

To do away with this inconvenience, and in most cases unnecessary difficulty, the following list of Violoncello compositions have been revised, in some cases re-written, fingered and phrased by Mr. Alvin Buechner in such a way as to simplify the notation and interpretation to a very great extent and still preserve their original musical force and beauty in every particular.

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